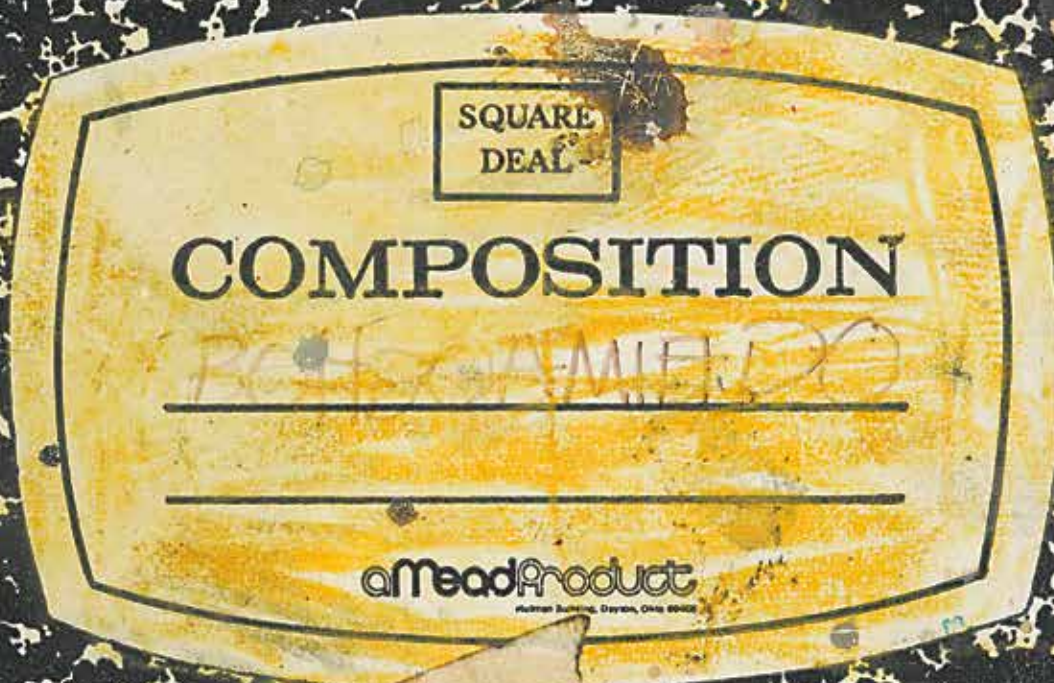


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Magazine Staff
Managing editor: Gregory M. Donley
Senior editor: Kathleen Mills
Associate editor: Sheri Walter
Education listings: Liz Clay
Performing arts, music, and film:
Michael McKay

Design: Gregory M. Donley
Gallery game: Vessela Kouzova
CMA collection photography:
Howard T. Agriesti, David Brichford,
and Gary Kirchenbauer
Editorial photography as noted
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Questions? Comments?
magazine@clevelandart.org



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FROM THE DIRECTOR

Dear Members,

One of my favorite issues of this magazine is the one in which we celebrate highlights of our previous year’s acquisitions. The text and images brilliantly capture the ongoing work of our curators, who each year seek to find the rarest and most delightful, surprising, spectacularly accomplished works of art to add to the collection that we hold in trust for the public. If you need reassurance of what greatness human beings can achieve, just visit the museum and wander the galleries for an hour or two. More than a century of diligent effort on the part of dozens of curators has resulted in a collection—starting with accession number one and now reaching well over 45,000 individual objects—that has few peers in the world. As you will discover in these pages, our staff continues to scour the globe for objects that will make this already outstanding collection even greater.

We further strengthen the ranks of our curatorial staff with the appointment of Emily J. Peters as the museum’s new curator of prints and drawings. Emily is currently associate curator of prints, drawings, and photographs at the Rhode Island School of Design Museum in Providence, where she has worked for the past 12 years. Her expertise and scholarly interests span five centuries and a panoply of graphic mediums, making her a perfect fit for Cleveland’s renowned and wide-ranging collection of some 20,000 prints and drawings. She will assume her responsibilities here at the museum in April, and so by this time next year you will begin to see the fruits of her collecting efforts in this magazine.

Please join me in welcoming these latest additions—collector and collected—to the Cleveland Museum of Art.

Sincerely,

William M. Griswold
Director



GREGORY M. DONLEY

Recent Acquisition
The 2015 sculpture *Seed
Pods* by Sopheap Pich is on
view in gallery 242a.

EXHIBITIONS

Albert Oehlen: Woods near Oehle Through Mar 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. This thought-provoking and unconventional survey is the largest exhibition of Oehlen’s work in the United States to date. It reflects the artist’s complex layering of methods, subject matter, and viewpoints while celebrating his innovations that continue to question the limits of painting.

Made possible in part by a generous gift from the Scott C. Mueller Family, and support from the Michelle and Richard Jeschelnic Exhibitions and Special Projects Fund and the Swiss Arts Council Pro Helvetia

Pure Color: Pastels from the Cleveland Museum of Art Through Mar 19, James and Hanna Bartlett Prints and Drawings Galleries. This exhibition celebrates pastels made from the second half of the 19th through the early 20th century, a remarkably creative period of richness, diversity, and experimentation in the use of the medium.

Basquiat: The Unknown Notebooks Through Apr 23, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Brooklyn-born artist Jean-Michel Basquiat filled notebooks with poetry, wordplay, sketches, and observations ranging from street life and popular culture to themes of race, class, and world history. This first major exhibition of the artist’s notebooks features more than 140 pages, plus works on paper and large paintings.

Organized by the Brooklyn Museum and curated by Dieter Buchhart, guest curator, with Tricia Laughlin Bloom, former associate curator of exhibitions, Brooklyn Museum

Special thanks to Larry Warsh and Lio Malca

Black in America: Louis Draper and Leonard Freed Feb 26–Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist who spent 1967–68 trying to understand what it was like to be black in white America.

Made possible in part by a gift from Donald F. and Anne T. Palmer



Ada in a Blue Sweater 1959. Alex Katz (American, born 1927). Oil on board; 63.5 x 43.2 cm. Private collection, London. Art © Alex Katz / Licensed by VAGA, New York, NY

Opulent Fashion in the Church Through Sep 24, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jephtha Wade II, the museum’s visionary co-founder and president, along with his wife, Ellen Garretson Wade, donated most of these European vestments of the 1600s and 1700s.

African Master Carvers: Known and Famous Mar 26–Jul 16, Julia and Larry Pollock Focus Gallery. Through 15 stellar examples from different cultural regions in West, Central, and Southern Africa, this exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime. Also included are the artists’ biographies and, when available, their portrait photographs.

Cutting Edge: Modern Prints from Atelier 17 Apr 9–Aug 13, James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. Drawn from the holdings of the Cleveland Museum of Art and local collectors, this exhibition features more than 50 examples of these fascinating, technically innovative, and often highly colorful works.

Made possible in part by a gift from an anonymous donor

Brand-New & Terrific: Alex Katz in the 1950s Apr 30–Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. One of the most acclaimed artists working today, Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to painting portraits, landscapes, and still lifes. The first museum survey of these pathbreaking works, this exhibition showcases more than 70 key loans from public and private collections.

Made possible in part by support from BakerHostetler

Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

Untitled (Strassen) 1988. Albert Oehlen (German, b. 1954). Oil on canvas; 275 x 375 cm. © Albert Oehlen. Private collection. Photo: Archive Galerie Max Hetzler, Berlin | Paris



ACQUISITIONS



Acquisition Highlights 2016

The centennial year began a second century of excellence in collecting

Acquisitions from last year span the globe and more than 500 years of the history of art. For example, the museum acquired a rare Byzantine icon representing an important subject in Orthodox Christian art, *The New Testament Trinity*. Painted in Constantinople around 1450, just prior to the city’s fall to the Ottomans in 1453, it is the second icon to enter the museum’s collection and is on view in gallery 105.

The bequest of a group of early treasures of Japanese and Korean art from the collection of George Gund III made a lasting impact on the museum’s collection of Asian art. The gift, including some 55 paintings and calligraphies, significantly expanded the museum’s holdings of Japanese ink paintings and calligraphies; it also brought several extremely rare Korean paintings to the collection. A selection of sublimely atmospheric Japanese ink paintings from Gund’s bequest will be featured in

Heather Lemonedes
Chief Curator

an exhibition in the Kelvin and Eleanor Smith Foundation Gallery this summer.

Two important textiles were added to the collection. A beautifully preserved ancient Andean tunic, made between 1400 and 1532 by the Ychsma people of Peru’s Pacific coastal region, was acquired for the Pre-Columbian collection. To celebrate the museum’s centennial and the career of Louise Mackie, curator of textiles and Islamic art who retired last year, the museum was given a *suzani*, a textile richly decorated with embroidered floral motifs that was made in Uzbekistan in the first half of the 19th century.

It was a banner year for works on paper. A unique etching by the idiosyncratic artist James Barry was acquired, and the Print Club of Cleveland gave a beautiful impression of Rembrandt’s *The Pancake Woman* in honor of Jane Glaubinger, who retired last year as curator of prints. Several draw-

Details (from left) A 19th-century watercolor by an American inspired by England’s John Ruskin, an icon painted in 1400s Constantinople just before the city became part of the Ottoman Empire, and a 500-year-old textile from coastal Peru. See pages 25, 14, and 15, respectively.



featured in *The Ecstasy of St. Kara: Kara Walker, New Work*, the exhibition that showcased a series of large-scale works on paper inspired by the artist’s time as a resident at the American Academy in Rome in the spring of 2016. Wadsworth Jarrell’s vibrant and dynamic painting *Heritage*, 1973, dates from the period when he was an active member of AfriCOBRA, an artist’s collective he co-founded in Chicago intended to promote works of art that conveyed the pride, power, history, and energy of the African American community.

Sopheap Pich’s *Seed Pods*, 2015, is the first contemporary work of art by a Cambodian artist to enter the museum’s collection. Its lyrical forms beautifully complement the early Buddhist sculpture also on view in gallery 245. The African art gallery features two recently acquired sculptures: a rare copper alloy figure made in the Benue River Valley, Nigeria, and a polychrome wooden figure made by the Mbole people in the Democratic Republic of the Congo.



ings were acquired, including a preparatory study by 17th-century French printmaker Grégoire Huret, and a meticulously detailed landscape watercolor by American Pre-Raphaelite Robert J. Pattison. The photography collection grew significantly with purchases and gifts. Among the highlights is an album of 37 photographs depicting life in colonial India by Raja Deen Dayal; a gift of 79 Surrealist photographs by Roger Ballen; and powerful works by contemporary women photographers Zanele Muholi and Shirin Neshat.

Quintessentially modernist works were acquired by William Robinson, curator of modern art, and Stephen Harrison, curator of decorative art and design. André Masson’s *Landscape with Snake*, 1927, exemplifies the artist’s revolutionary practice of automatic gestural painting in which he approached the canvas without a preconceived plan or limitations, thereby allowing his imagination free rein. Two decorative objects—a centerpiece support in the form of Bacchus and a coffer—by René Lalique celebrate the ingenuity and technical brilliance of one of the greatest innovators in glass.

The contemporary department acquired two important works by African American artists. Kara Walker’s monumental drawing with collage *The Republic of New Afrika at a Crossroads*, 2016, was



AITKEN ARCHIVE
The Ingalls Library is now home to a fascinating archive of materials once owned by celebrated Cleveland School ceramicist Russell B. Aitken. See page 42.



The Republic of New Afrika at a Crossroads
2016. Kara Walker (American, born 1969). Raw pigment and watercolor medium, graphite, and (paper) collage on paper; 287 x 532.1 cm. Purchase from the J. H. Wade Fund, 2016.54. © Kara Walker



Kara Walker Above, the artist speaks at the opening. Below, guests gather in the exhibition, where *The Republic of New Afrika* at a Crossroads was on view.

OPPOSITE

Heritage 1973. Wadsworth Jarrell (American, born 1929). Acrylic, metal foil, cotton canvas; 120.7 x 76.2 cm. Severance and Greta Millikin Purchase Fund, 2016.268

Since Kara Walker first exhibited her work in the early 1990s, she has become one of the most well-known and accomplished contemporary artists. In her work, she continually examines the inequality of black lives in the United States by evoking the country's haunting past. Her voice is among the most powerful and tireless of those taking a stance against racially motivated injustice. Creating visual worlds in which fantasy, reality, and the past and present commingle, Walker questions the notion of history itself:

who wrote it, whom was it written for, and who was written out of it?

The Republic of New Afrika at a Crossroads of 2016 is one of her largest and most mesmerizing works on paper, as well as one of her most abstract. The political group referenced in the title of this work, the Republic of New Afrika, is a black separatist group founded in 1968. One of their primary goals was to create an independent African American majority country situated in the southeastern United States, in the heart of a black majority population.

This work imagines the separatists at a moment of reckoning when they must decide whether or not to risk their lives for their vision of equality. Walker's interest in this group stems from the notion of a society making and claiming spaces—anytime someone claims space, someone else is denied it. In *Crossroads*, Walker has powerfully tapped into the universal human desire for the freedom to live a life of one's own choosing.

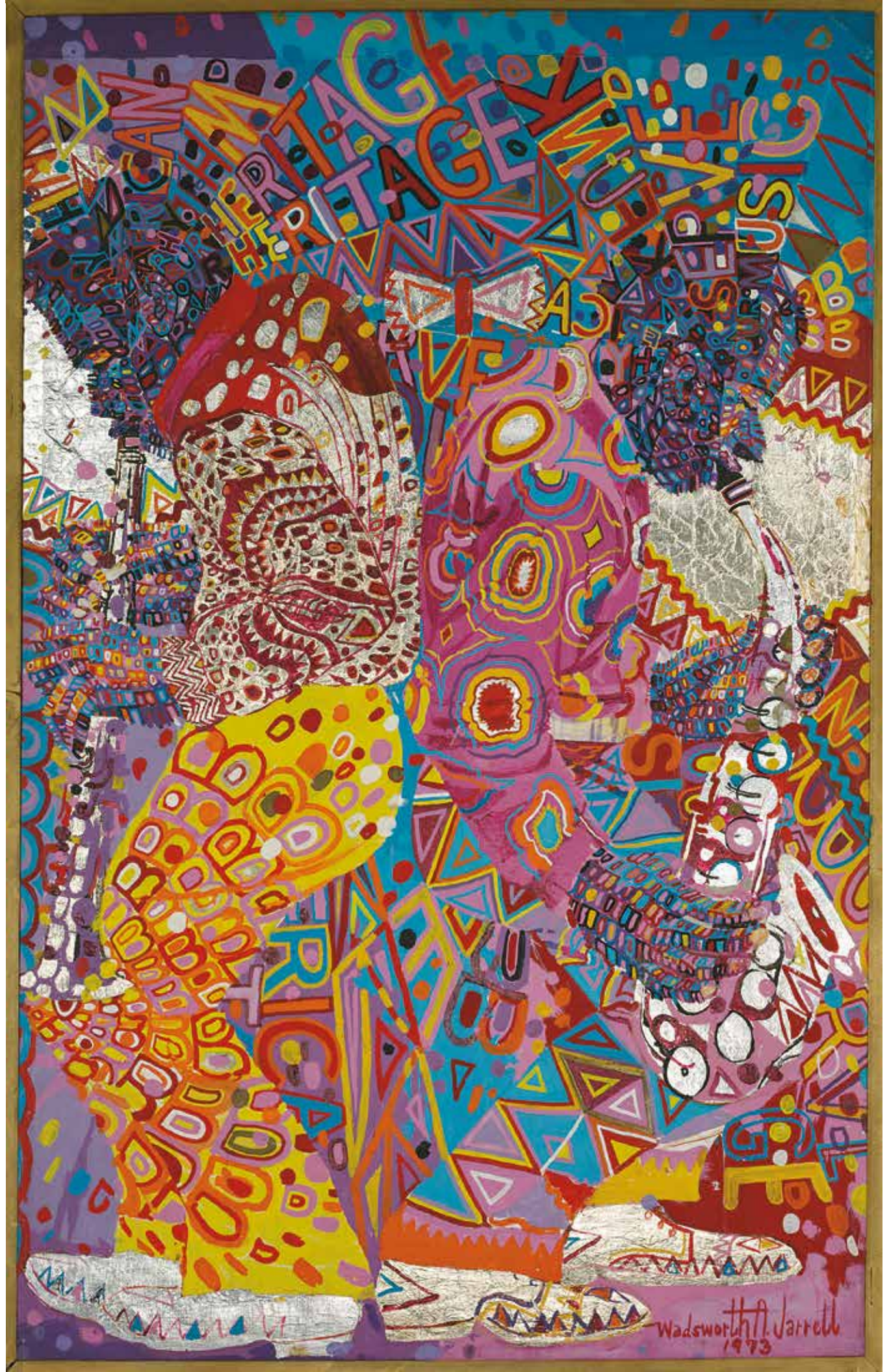
Wadsworth Jarrell is one of the founding members of the seminal African American arts collective AfriCOBRA, created in the late 1960s in Chicago as a way of contributing to the mounting resistance toward racial injustice. The group began as COBRA (Coalition of Black Revolutionary Artists), and a few years later evolved into AfriCOBRA (African Commune of Bad Relevant Artists). The name can be seen as a critique of how mainstream white culture viewed visual art that self-identified as black art. The group created a singular style that revolved around three key characteristics: imagery and motifs that referred to ancient African art, technical excellence, and social responsibility. Over the past four decades, AfriCOBRA has widely influenced how African American art is considered and received.

The above attributes are fully engaged in *Heritage*. Two musicians playing the clarinet and the saxophone emerge from the incredibly lively composition. With its neon palette, *Heritage* is optically engaging and imbued with a sense of celebration. A hallmark of Jarrell's style from this period is the use of text as a method of building up his subjects and backgrounds. Multiple phrases emanate from the musicians' heads: AFRICAN RHYTHM, OUR HERITAGE, BLACK FUNK, and PRESERVE OUR MUSIC. They all emphasize the fact that jazz music is an art form created by African Americans. These phrases are repeated, written in reverse, and appear in parts throughout the painting. The head of the clarinet player is made up of letter Bs, another hallmark of this series, directly telling the viewer that the subject of this painting is black and proudly so.

Beau Rutland
Associate
Curator of
Contemporary
Art



HOWARD AGRESTI



André Masson and Joan Miró, who shared adjoining studios from 1921 to 1926, are widely recognized as leading pioneers of automatic painting, a form of Surrealism. The Surrealists believed human thoughts and actions are controlled more by the unconscious than the conscious mind, and that true reality can only be grasped by unlocking the secrets of these hidden mental structures. Accordingly, they developed methods of exploring unconscious thought, such as dream analysis and automatic association. The museum's recently acquired *Landscape with Snake* of 1927 is a superb example of Masson's revolutionary method of working spontaneously and intuitively without a perceived subject, thereby allowing unconscious thought associations to emerge

William Robinson
Curator of Modern
European Art

during the creative process. By abandoning traditional spatial depth and perspective, including the structured geometry of Cubism, Masson forged a radically new form of automatic gestural painting, a momentous development in the history of art. Scholars divide Surrealism into two distinct branches: the veristic or illusionistic dream imagery championed by Salvador Dalí and René Magritte, and the more abstract style of psychic automatic painting developed by Masson and Miró. The latter branch was arguably a more revolutionary and influential development than the former. The stream-of-consciousness paintings Masson produced from 1926 to 1927 rank among his finest works and were crucial to the development of Surrealism.

**Paysage au serpent
(Landscape with Snake)**

1927. André Masson (French, 1896–1987). Oil on canvas; 65 x 46 cm. Mr. and Mrs. William H. Marlatt Fund, 2016.55. Gallery 225



**"Bacchus" Figural
Centerpiece Support**

1923. René Lalique (French, 1860–1945). Cast and patinated glass; h. 25.5 cm. Purchase from the J. H. Wade Fund, 2016.35

**Monnaie du Pape
Coffret (Coffer)** c. 1914.

René Lalique. Wood, bombé glass panels with gray patina, metal key; 12 x 31.5 x 19.5 cm. Gift of Mr. and Mrs. Craig Castilla in memory of Norma and Adrian Castilla, 2016.43



Created by René Lalique, one of the foremost French decorative artisans of the 20th century, this *Bacchus* centerpiece figure is a rare example of modeled sculpture in cast and patinated glass. Part of a group of similar figures made to adorn a table in the French presidential mansion, the Elysée Palace in Paris, this figural model was shown only once to the public in the Salon d'Automne of 1923. Later, Lalique produced other figural models destined for commercial sale, but the *Bacchus* example remained unique. Eight supports of this type were arranged around the center of the table, supporting a garland of flowers or ivy, suspended one to the other along a groove at the top of each. The figure depicts Bacchus, the Roman version of the Greek god Dionysus, the god of wine, fertility, and ritual madness. Appropriately rendered with trailing vines of grapes and grape leaves along both sides, the strong male figure is instantly recognizable as the representation most associated with ritual feasts of celebration and significance. The effect must have been like that of an Arcadian garden punctuated with elegant neo-classical sculptures celebrating food and wine.

Stephen Harrison
Curator of Decorative
Art and Design

This five-panel coffer is the most elaborate of all of René Lalique's designs for glass-mounted boxes. These works could be used as jewelry or glove boxes but were also adapted as presentation boxes for more elaborate jeweled creations. For example, a coffer of this design famously enclosed the elaborate diamond brooch given to Edith (Mrs. Woodrow) Wilson by the government of France after the Treaty of Versailles. However, its use was secondary to the lavish display of Lalique's prowess in glass design shown in the five panels adorning the sides and top of the box. Utilizing early Mughal Indian techniques, each cast-glass panel was backed with a mirrored surface to reflect light, then was patinated to create shadow and depth. When seen from any angle, the effect was luminous. This particular coffer was exhibited in the CMA exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique* in 2008, and now adds to the museum's collection of highly significant objects by this master of 20th-century design.





Icon of the New Testament Trinity c. 1450. Byzantium, Constantinople. Tempera and gold on wood panel (poplar); 35.5 x 62.5 cm. Severance and Greta Millikin Trust, 2016.32. Gallery 105

This icon represents an important subject in Orthodox Christian art, the Holy Trinity, the three consubstantial persons of the single godhead. The Trinity is represented here as a composition known as the “Old Testament Trinity,” which features Christ and the Ancient of Days (God the Father as Christ in old age) seated on a bench with a dove representing the Holy Spirit between them. Christ, at left, wears a gold chiton and a black himation on top, both covered in gold highlights. He blesses with his right hand, holds a Gospel book in his left, and bears a cruciform nimbus. His feet rest on a footstool. The Ancient of Days is identified by an inscription (only partially surviving now) seen on either side of his head in gold, outlined in red: Ο ΠΑΛΑΙΟC ΘΗC. He wears a white chiton, which bears a black stripe with gold highlights on his right shoulder, and a gray himation on top. Echoing Christ, he blesses with his right hand, holds an open scroll with writing (probably in imitation of Hebrew script), bears a cruciform nimbus, and rests his feet on a footstool.

Between them the Holy Spirit, in the form of a dove, hovers within an eight-pointed star signifying the eighth day, or future aeon. On either side of the Trinity are two hymnographers, liturgical

Stephen N. Fliegel
Curator of
Medieval Art

poets and authors of hymns, identified by gold letters above their heads—on the right: ΙΩCHΦ Ο ΠΟΙΗΤΗC (Saint Joseph the Hymnographer, c. 812/818–c. 886); on the left: ΚΟCΜ Ο ΠΟΙΗΤΗC (Saint Kosmas the Hymnographer, c. 675–c. 752). Both suspend scrolls from Romanesque arches. Unfortunately, Kosmas’s scroll has worn away, while Joseph’s now contains only a few words, of which can be made out “together with . . . you my God” and “your dominion.”

The *Icon of the New Testament Trinity*, painted in a late Palaeologan style typical of Constantinople during its final centuries, is a worthy example of what scholars call the “Palaeologan Renaissance,” so named after the dynasty that ruled the Byzantine state from 1261 to 1453. It represents a moment when Byzantine painting reached a brilliant crescendo. The icon is not signed or dated, but careful analysis of the painting’s style places it in Constantinople around 1450, just prior to the city’s fall to the Ottomans in 1453. It was likely part of a series of icons that decorated a tempon, the barrier that separated the nave from the sanctuary in an Orthodox church. Highly refined, the icon adds a significant example of late Byzantine painting to the collection.

Weavers of the ancient Andean Ychsma (*eesh-mah*) people made this striking tunic. They inhabited the central portion of Peru’s Pacific coastal region between AD 900 and 1532, when the Spanish invasion of South America began. The Ychsma are known for their affiliation with Pachacamac, an enormous religious center famous as the seat of the most important oracle in the late pre-Hispanic Andes. The Inka Empire conquered the Ychsma in the 1400s, their interest in the region having much to do with the oracle’s power and influence.

An article of male attire that would have been worn over a loincloth, the tunic is a fine representative of the Ychsma style, also known as the Pachacamac style. It may date to the period after the Inka swept out of their base in the Andean highlands and conquered the central coast, but the tunic’s characteristics are entirely coastal, including its all-cotton makeup and its size, shape, and length, which would have reached the waist. Also characteristic are the muted, appealing colors—all the natural shades of the cotton except for blue, which probably was achieved with indigo—and the graphic, geometricized imagery of frontally posed figures flanked by two-headed birds.

Susan E. Bergh
Curator of
Pre-Columbian
and Native North
American Art

Most of the figures are of a single type that wears a headdress or hairstyle made of two triangular elements along with a garment that probably represents a tunic. One row on the lower left of one side, however, features four repeats of a second kind of figure, distinguished by its distinctive headgear and tunic style. Ychsma art is not well studied and the meaning of the figure variation is not known. Similarly, the figures’ identities remain mysterious, although it is reasonable to guess that they represent important ancestors or high-ranking members of Ychsma society.

The tunic is woven in tapestry, a specific technique that requires substantial investment of materials and labor. For these and other reasons, many ancient Andean cultures regarded tapestry as a form of wealth, and restricted its use to the most exalted members of their societies. The same was likely true among the Ychsma.

Textiles in the Andean gallery are changed annually in August in order to limit their exposure to light, which promotes fading. This new tunic, which is still soft and supple to the touch, will appear in the gallery in a future display, together with other textiles of the late pre-Hispanic period.

Tunic with Frontal Figures AD 1400–1532. Central Andes, central coast, Ychsma or Pachacamac style. Cotton: slit tapestry weave; 81 x 47 cm (one side). Severance and Greta Millikin Purchase Fund, 2016.267





Probably embroidered in Shakhriyabz, located south of Samarkand in Uzbekistan, this early 19th-century textile is known as a *suzani*, after the Persian and Tajik word for needle, *suzan*. They were made by mothers and daughters who proudly displayed them during wedding festivities and special occasions. Suzani were used for numerous functions, including on the nuptial bed, as curtains for storage niches, and as wrappers for various dry goods.

Floral and foliate motifs generally dominate as seen here, enriched with several shades of red and enhanced by light reflections and the dazzling colors of the silk thread. Four large vibrant bouquets, each different yet harmonious, radiate from the center while two dense bouquets enliven the interstitial space. The motifs possibly conveyed cosmological, apotropaic, medicinal, or fertility associations especially for married life. Patterns were drawn in black ink on several loosely joined cotton cloths by a skilled family member or a professional. The cloths were then separated, embroidered individually, and re-attached, confirmed by mismatched motifs where the lengths are joined to create dynamism in the textile.

This striking *suzani* will be exhibited in the Islamic gallery, adding to the museum's small but fine collection of large textiles and carpets.

Louise Mackie
Curator of Textiles
and Islamic Art
(retired)

Embroidered Suzani with Floral Sprays 1800–1850.
Central Asia, South West Uzbekistan, Shakhriyabz. Plain
weave: cotton, six strips; embroidery: silk; filling stitch: *kanda*
xajol, occasionally *bosma*; outlining stitch: *ilmoq*; 227.3 x
177.8 cm. Gift of John and Fausta Eskenazi in honor of Louise
W. Mackie and in celebration of the museum's centennial,
2016.89



Acquired in the region of the Benue River Valley in eastern Nigeria before 1969, when the country was affected by a violent civil war, this standing male figure cast in copper alloy following the lost-wax process is as good as unique within the corpus of Nigerian so-called bronzes. Recent scientific examination has not corroborated an earlier thermoluminescence test that had dated the work to the late 16th or early 17th century. Even though the sculpture's age and exact cultural or even geographic origin remain undetermined, its scale and refinement suggest comparison with the better-known casting traditions of the ancient kingdoms of Ife and Benin in southern Nigeria. The figure's formal and stylistic affinities with figurative and nonfigurative copper alloy objects attributed to artists of the contemporary Tiv, Verre, Egbira, and other related cultures, however, seem to support a production site in eastern Nigeria. Because of the lack of any archaeological research and the limited anthropological investigations in the region, knowledge about the original function of the work remains speculative. The use of metal most probably indicates a reference to ideas of status and rank. Comparison with some vaguely related copper alloy sculptures documented during field research in the 1970s and '80s in the nearby Cross River region along the Nigeria-Cameroon border may suggest that the figure was once part of a shrine dedicated to a tutelary deity.



Constantine Petridis
Former Curator
of African Art

Typically attributed to the Mbole culture of the eastern Congo forest regions, figures of a hanging man are part of a very small corpus. Despite their rarity, these sculptures with their unusual posture constitute one of the most iconic Central African art styles. Our figure, like its few relatives—which are mostly kept in museums in Belgium—is said to portray an individual who according to local judicial practices was sentenced by hanging for revealing the secrets of the Lilwa society, the all-male, hierarchically organized association to which the condemned man belonged. During the physically and emotionally taxing Lilwa initiations, the figures were shown to the adolescents being introduced into the association and functioned as didactic devices with

moralistic connotations when the initiates were told not to reveal any of the Lilwa society's secrets. The vertical stripe on the figure's torso imitates the cord used to inflict the execution, while the black, crusty surface of the sculpture—which is rarely preserved as intact as here—mimics a funerary ritual that was recorded among the neighboring and related Lalia people in which a participant's face and body were smeared with a mixture of ashes and oils. The

sculptures would also have served to intervene at times of crises when, like a human corpse, they were attached to a stretcher and carried through the village with the aim to drive away misfortune and calamity.



FAR LEFT
Male figure Unidentified
people, Benue River Valley,
Nigeria. Copper alloy; h. 44.7
cm. John L. Severance Fund,
2016.57

Male figure Mbole people,
Democratic Republic of the
Congo. Wood, pigment,
copper tacks; h. 42 cm.
Purchase from the J. H.
Wade Fund, 2016.33



Landscape 1500s. Kano Motonobu (Japanese, c. 1476–1559). Inscription by Gesshū Jukei (Japanese, died 1533). Muromachi period (1392–1573). Hanging scroll; ink on paper; painting: 22.2 x 37.7 cm. Gift from the Collection of George Gund III, 2015.518

This painting is small in scale, but sizable in sentiment. It depicts a lone person arriving by rowboat to a pavilion built over a river's edge. Roofs of homes situated beyond the S-curve of the meandering river peek through trees and mist. In style, the painting is modeled after works associated with the Mi family, Song dynasty Chinese painters whose works are atmospheric, characterized by soft ink washes and dappled mountain ranges. The content of the inscription nestled in the mountaintops imbues the gentle image with a sense of intimacy; the verses describe an evening meeting of two friends at an inn along the river. One of the two has rowed himself in by boat while reciting a poem. Their rendezvous is distinguished by the presence of wine, a feature not shared by the house across the river, where one finds only people. The red seal in the shape of a tripod storage vessel in the lower right-hand corner of the painting identifies it as the work of Kano Motonobu, or of a painter authorized to use his seal.

Sinéad Vilbar
Curator of
Japanese Art

Motonobu, one of the most important figures in the history of Japanese art, was the official painter to the Ashikaga shogunate, the Kyoto-based military leadership of later medieval Japan. The family workshop he headed continued to grow and thrive until the latter part of the 19th century. The Buddhist monk Gesshū Jukei of the Kyoto Zen temple Kenninji wrote the inscription. He served in the prestigious post of abbot of Kenninji for many years, and was among the eminent writers of the monastic community. The bright color of the Motonobu seal suggests the possibility that it was applied at a later date. The disposition of the seal notwithstanding, an anecdote in Gesshū's collected poems indicates that Motonobu once painted an image of the bodhisattva Kannon with Eisai, the founder of Kenninji, based upon Gesshū's dream. In the Kyoto National Museum, there is also a painting of a deity popular with pharmacists and doctors that bears Motonobu's seal and Gesshū's inscription.

Five-Pronged Vajra Bell (Gokorei) c. 1300–1333. Japan, Kamakura period (1185–1333). Gilt bronze; h. 16.7 cm, diam. 7.5 cm. Lillian M. Kern Memorial Fund, 2016.38

The latest rotation of the Japanese galleries brings a new selection of sculptures, hanging scroll and screen paintings, ceramics, prints, and decorative arts to the galleries. It includes two recent acquisitions, a Kamakura period (1185–1333) bronze vajra bell and a lacquer writing box from the Momoyama period (1573–1615). The bell is in gallery 235B, where it can be seen with the recently installed sculpture of Aizen, a Buddhist deity capable of transforming carnal desire into a lust for enlightenment. Aizen holds a vajra bell in one of his three left arms. This important ritual implement is used to bring people to awareness. The writing box, decorated with a phoenix motif, is in gallery 235A, across from the museum's magnificent Momoyama period screens painted with pairs of peafowl and phoenixes. The pair of screens is the only extant large-scale composition attributed to court painter Tosa Mitsuyoshi (1539–1613).



BELOW LEFT Writing Box (Suzuri-bako) with Phoenix in Paulownia c. 1573–99. Japan, Momoyama period (1573–1615). Lacquer on wood with sprinkled gold and silver powder (*maki-e*) and gold and silver foil application; 4 x 20.5 x 23.5 cm. Leonard C. Hanna Jr. Fund, 2016.34. See also page 11 (detail). Gallery 235a





Landscape with Fisherman 1600s. Korea, Joseon dynasty (1392–1910). Hanging scroll; ink and slight color on silk; mounted: 42 x 31.2 cm. Gift from the Collection of George Gund III, 2015.516

As one of a small number of extant early Joseon landscape paintings, *Dwelling by a Mountain Stream* perfectly captures the era’s innovative art scene. Stippling texture dots, “crab claw” strokes rendering gnarled wintry trees, and modeling ink wash point to the monumental landscape style that flourished during the Northern Song dynasty (960–1127) in China. Yet, the composition is realized as distinctly Korean through the off-centered towering mountains and a strong emphasis on an interlocking of voids and solids. Shown wearing a typical Korean aristocrat’s outdoor hat (called a *gat*), the protagonist, a scholar-hermit, takes viewers on a journey through a fantastical landscape where his life unfolds in perfect tune with nature. See the January/February issue of *Cleveland Art* for an article tracing the scholar’s sublime adventure in *Dwelling by a Mountain Stream*.

Sooa Im McCormick
Assistant Curator
of Asian Art

KOREAN ART

In contrast, *Landscape with Fisherman* evokes a feeling of solitude through the imagery of a lone fisherman on the threshold of winter. In comparison to *Dwelling by a Mountain Stream*, the composition of this 17th-century painting is much simpler and more intimate, with an emphasis on seasonal changes through free, abbreviated brushstrokes, a technique that developed in the Southern Song dynasty (1127–1279) under the influence of Chan Buddhist aesthetics. These two hanging scrolls, which the CMA acquired as part of the George Gund III bequest, offer a rare glimpse into the development of the early Joseon landscape tradition.

Dwelling by a Mountain Stream 1500s. Korea, Joseon dynasty (1392–1910). Hanging scroll; ink and slight color on silk; mounted: 114.7 x 59.7 cm. Gift from the Collection of George Gund III, 2015.517



INDIAN AND SOUTHEAST ASIAN ART



Seed Pods 2015. Sopheap Pich (Cambodian, born 1971). Bamboo, rattan, steel wire; *Seed Pod 1*: 166 x 70 x 17 cm; *Seed Pod 2*: 260 x 130 x 30 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2016.37.1–2. Clockwise from upper left: a detail showing the construction, the artist in his studio in Phnom Penh, and the *Seed Pods* installed in gallery 242a. See also page 3 (detail).



Reverence for nature conveyed in the globally recognized contemporary visual language of the grid pervades the work of internationally acclaimed Cambodian artist Sopheap Pich. Born in western Cambodia in 1971, Pich is the oldest son of a working-class family that survived four years in a commune, where life was regulated according to strict agrarian principles imposed by the Khmer Rouge regime. After the fall of the Khmer Rouge in 1979, his family was able to make the dangerous crossing to Thailand, where Pich witnessed death and knew constant fear. He lived for the next four years in refugee camps in a constant state of hunger and privation. These experiences of his youth find expression in the emptiness of organic forms he produces as sculptures.

In 1983 a woman representing a Christian charity arranged for the relocation of Pich and his family to Northampton, Massachusetts. There he struggled to adjust to American society in middle school and high school. He attended the University of Massachusetts, where he received a bachelor’s degree in fine arts with a concentration in painting. He went on to study painting at the Art Institute of Chicago, earning an MFA. It was not until his return to Cambodia in 2001 that he found fulfillment as an artist in the medium of sculpture.

Working for the last decade-and-a-half in Cambodia’s capital, Phnom Penh, Pich and his team of artisans create monumental sculptures from locally available materials. This example is based on the

Sonya Rhie Quintanilla
Curator of Indian
and Southeast
Asian Art

form of an indigenous variety of seed pod. The smaller pod turns toward the larger, which seems to offer protection and affection. They appear impossibly large and pregnant with potential, in spite of their emptiness. The gridwork consists of hand-shaved bamboo and rattan that have been boiled in diesel fuel to eliminate moisture and insects. The junctions between the strips are secured with steel wire made from recycled bombs and mines, remnants from the revolutions and civil wars in Cambodia throughout the 1970s and 1980s. Pich used a blowtorch to bend and shape the sculpture into undulating forms.

In February 2016, along with a group of Cleveland Museum of Art trustees and supporters, I toured museums and monuments of the Kingdom of Cambodia with CMA director William Griswold. One highlight of the trip was a visit to Pich’s studio, where the recently completed *Seed Pods* hung on the wall. Moved by the beauty of the work and the sincerity of the artist’s message and depth of practice, the group selected the sculptural pair to be proposed for the museum’s collection. Months later it was purchased from Pich’s New York gallery, Tyler Rollins Fine Art.

Seed Pods is the first work by a contemporary artist to enter Cleveland’s Indian and Southeast Asian holdings. With its connections to indigenous forms, materials, and ideals, this sculptural pair splendidly integrates into the galleries of early Buddhist art with its emphasis on nature divinities and organic forms.





Saint Sebastian c. 1776.
James Barry (Irish, 1741–1806). Soft-ground etching; 27.6 x 18.5 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2016.297

Originally from Ireland, James Barry worked as a history painter in London during the late 18th century. Around 1776 he began making prints, experimenting with a variety of methods. *Saint Sebastian* represents Barry’s exploration of soft-ground etching, a technique developed in England during the 1770s as a way to emulate chalk drawings. The print portrays Saint Sebastian when he was shot

James Wehn
Mellon Curatorial
Fellow

by archers and left for dead. Following tradition, Barry depicted the Christian martyr nude except for a loincloth, and bound to a tree. The saint’s heroic muscularity reflects the influence of Italian Renaissance artists, namely Michelangelo, whose work Barry especially admired during a sojourn to Rome earlier in his career. Unconventionally, Barry has not shown Sebastian gazing heavenward, as a sign



The Long Road or Argilla Road c. 1898.
Arthur Wesley Dow
(American, 1857–1922).
Color woodcut; 10.7 x 17.8 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2016.1

of the martyr’s faith, but instead masked his eyes in shadow, a detail that intensifies aspects of torture and physical suffering inherent in the narrative. A testament to the experimental nature of this etching, the names WITTOW & LARGE, printed backwards near the center of the image, reveal that Barry etched his composition on the back of a copper plate where its manufacturers had stamped their proprietary mark. Printed tone, scratches, and other random marks all contribute a layer of texture and atmosphere to the otherwise iconic image. Whether Barry intended these errant elements or accepted them as happenstance, they are integral to this rare and idiosyncratic print.

The Pancake Woman 1635. Rembrandt van Rijn
(Dutch, 1606–1669). Etching; 10.1 x 8 cm. Gift of the Print Club of Cleveland in honor of Jane Glaubinger, 2016.41

Dutch painter and printmaker Rembrandt van Rijn is known for his canny ability to portray human expressions and to capture realities of everyday life, especially in his etchings. *The Pancake Woman* depicts an animated crowd gathered around an old woman cooking pancakes over a makeshift stove in the street. She focuses on her work, steadying the pan as she tends the cakes with a spatula. Drawing special attention to the central subject, Rembrandt added texture and shadow to the woman’s bonnet and clothes, and accentuated the contours of her face and hands. In contrast, he characterized the other figures with loosely sketched lines that enliven the scene and add a sense of spontaneous observation. A boy, hoping for a pancake, leans between the old woman and a man sitting alongside the stove who seems to be happily chattering away. To the left, a mother and baby cheerfully anticipate the next batch of hotcakes. On the far right, a boy rests his chin on his hand as he thoughtfully watches the griddle. Meanwhile in the foreground, a child struggles to keep his pancake away from a hungry dog.

The Print Club of Cleveland donated *The Pancake Woman* in honor of Jane Glaubinger upon her retirement in 2016 as the museum’s curator of prints.

In his roles as artist and teacher, Arthur Wesley Dow was instrumental in reviving the color woodcut technique in America at the turn of the 20th century. After studying at the Académie Julian in Paris in the 1880s, he returned to Massachusetts, where he began informally studying Japanese color woodcuts, or *ukiyo-e*, a term that translates as “picture of the floating world.” Motivated by these prints, Dow adapted basic elements of Japanese design—line, color, and the harmonious balance of light and dark—to create his own modern American landscapes. *The Long Road* is a view of rural Argilla Road leading to Crane Beach near Ipswich, Massachusetts, the artist’s hometown and an important source of inspiration for his landscapes. Dow used blocks of color to compose the meandering gravel lane, fields, sky, and trees, layering the flat shapes with different tones to add depth and texture. When Dow printed *The Long Road*, he made each impression unique by varying his choice of colors and the way he applied the pigments to the woodblocks. Following this approach, he continually reimagined the vista’s mood, atmosphere, and time of day, from broad daylight to the nuanced effects of light and color that transform sky and land at sunset or sunrise.



OPPOSITE
Mountain View 1862.
Robert J. Pattison (Ameri-
can, 1838–1903). Watercolor
with graphite and touches
of gouache and scraping on
paper; 52.8 x 75.8 cm. Dudley
P. Allen Fund, 2016.6

One of the most prolific artist-engravers of 17th-century France, Grégoire Huret worked exclusively as a graphic artist—never as a painter—during his 40-year career. Although he engraved almost 500 plates, nearly all of his own design, very few of his drawings survive. This recently discovered sheet was a preparatory study for an engraving made to honor the French diplomat Claude de Mesmes, comte d’Avaux (1595–1650), who is most celebrated for his participation in the negotiations that led to the Peace of Westphalia in 1648, ending the Thirty Years’ War.

The composition showcases the allegorical figures Concord and Eloquence floating on a cloud and holding an oval frame; in the final engraving, the frame contains a portrait of the comte d’Avaux. Beneath the cloud, Janus (the Roman god of beginnings and endings) ushers Bellona (the Roman goddess of war) through a doorway into the Temple of War. In one hand he grasps a key, which he will use to confine Bellona, thus symbolizing the end of the Thirty Years’ War. The allegory celebrates the count’s skills in drafting the Treaty of Westphalia, and can be dated to 1648–49 when Huret was at the height of his powers, and before the death of the comte d’Avaux in 1650.

Heather Lemonedes
Chief Curator

Jewel-like detail and trompe l’oeil realism characterize this alpine view by American watercolorist Robert J. Pattison. The currents of a powerful aesthetic revolution that captured the imaginations and passions of artists in both England and the United States inspired this exquisite, sweeping landscape. Pattison belonged to a group of American artists who called themselves “The Association for the Advancement of Truth in Art.” They took their inspiration from John Ruskin (1819–1900), a prolific and gifted writer who became the most influential authority on art and architecture in England during the Victorian era. Ruskin’s followers in England, who called themselves the Pre-Raphaelite Brotherhood, followed the writer’s dictum to pursue the truth in nature above all else. Ruskin’s teachings inspired a generation of American artists active in the 1860s; they became known as the American Pre-Raphaelites. Philosophically, Ruskin and his American followers were well matched. Ruskin’s linking of art, nature, and morality found a receptive audience in America, where mid-century Transcendentalism encouraged reverence for nature and the conviction that good art revealed divine order.

Pattison’s adherence to Ruskin’s principles is evident in the intense plein-air observation and meticulous application of paint with which he described the evergreens, rocks, and pink blossoms in the foreground of *Mountain View*. Pattison exhibited several views of the White Mountains of New Hampshire throughout the 1860s. This watercolor may depict that same landscape.

Allegory in Honor of Claude de Mesmes, Count d’Avaux (Allegorie en l’honneur de Claude de Mesmes, comte d’Avaux)
c. 1648–49. Grégoire Huret (French, 1606–1670). Black chalk; 30.1 x 38 cm. Delia E. Holden Fund, 2016.36



AMERICAN ART



Circus and Storm 1945.
Paul B. Travis (American,
1891–1975). Oil on Masonite;
Holden Fund, 2016.36

101.6 x 121.9 cm. Gift of
Richard and Renee Zellner,
2016.323

One of Cleveland’s key painters of the 20th century, Paul Travis graduated from the Cleveland School (later Institute) of Art, where he subsequently taught for nearly four decades. His reputation is solidified by a prolific body of quality work in a wide iconographic range. The Cleveland Museum of Art’s significant holdings of his work were recently augmented by the gift of a strikingly imaginative and dynamically rendered canvas, *Circus and Storm*, which depicts a group of captured African animals escaping an open-car train as they become frightened by approaching inclement weather. Travis’s longstanding captivation with African subjects, including its wildlife, dated back to his continent-wide travels in 1927–28. During this trip he also acquired art, and his donation in 1929 of several Mangbetu works to the CMA formed an important early cornerstone of the African collection.

Mark Cole
Curator of
American Painting
and Sculpture



Somnyama II, Oslo 2015. Zanele Muholi (South African, born 1972). Gelatin silver print; 49.5 x 43.2 cm. Dudley P. Allen Fund, 2016.40

His Highness Maharaja of Rewa c. 1885–87. Raja Deen Dayal (Indian, 1844–1905). Albumen print; 26.7 x 20.3 cm. Purchase from the J. H. Wade Fund, 2016.266

Barbara Tannenbaum
Curator of
Photography

Last year the photography collection grew by 370 prints, many of them generous gifts from local, national, and international collectors and artists. Their geographical range—extending from the United States to Europe, Africa, the Middle East, and Southeast Asia—is especially notable. A diversified collection better reflects our era’s increasingly global understanding of culture and history. One highlight is an album of 37 exquisite photographs of life in colonial India by Raja Deen Dayal, India’s most important 19th-century photographer. Dayal’s artistry with the camera gained him access to both princely India and the British elite. The images, shot between 1885 and the summer of 1887, offer regal portraits of maharajas and colonial officials, informal scenes of British families at play, and views of elephant troop maneuvers. The album was probably commissioned as a personal souvenir by a British administrator in India in 1887 or early 1888. This superb example of Dayal’s rare early work complements the museum’s collection of 19th-century European and American photography and its extraordinary holdings of Indian painting and sculpture.



Other notable acquisitions are works by two contemporary South African photographers, Zanele Muholi and Roger Ballen. Muholi, one of today’s most incisive portraitists and visual activists, documents LGBTI lives in her native South Africa, where violence against gays is widespread. Two photographs were purchased, one from her recent self-portrait series, *Somnyama Ngonyama* (Hail the Dark Lioness). In these highly stylized images, Muholi experiments with various characters and archetypes, often referencing historical portraiture and fashion photography. The bold, self-possessed stare and high piles of tresses in *Somnyama II, Oslo*, of 2015, suggest the power of 17th-century French rulers and of kings of the jungle, but white and gold are replaced by dark tones. In postproduction, Muholi turns her skin a deep oily black. “By exaggerating the darkness of my skin tone,” she says, “I’m reclaiming my blackness.” Ballen, born and raised in New York, has been working in South Africa since the early 1970s. A generous gift of 79 photographs from Hugh Lawson, a New York collector, surveys the artist’s long career. Surrealism and an affection for the discomfiting are present even in his earliest work. Over the ensuing decades, his images have grown increasingly complex, idiosyncratic, and “shadowed,” a term

Onlookers 2010 (printed 2015). Roger Ballen (American, born 1950). Archival pigment print; 75 x 70.4 cm. Gift of Hugh Lawson, 2016.396

Fervor 2000. Shirin Neshat (American, born 1957). Gelatin silver print; 167.6 x 116.8 cm. Purchased with funds donated by William and Margaret Lipscomb in celebration of the museum’s centennial, 2016.59



he prefers to “dark.” Ballen first acted as an observer and recorder, then started collaborating with his sitters. As he became more collaborative, he also incorporated more of himself into the photographs by creating wall drawings, sculptural elements, and eventually entire installations. These initially served as backdrops, but evolved into dominant features of his compositions, as in *Onlookers*. Ballen’s photographs transport us into a closed, arcane, and scary world—a theater of human absurdity.

The Middle East is a burgeoning, increasingly influential region for contemporary fine art photography. Works by two Iranian-born artists were acquired this year: an abstract sculptural photograph by Canadian Sanaz Mazinani and a staged scene by Shirin Neshat, the most influential photographer from that region. Born and raised in Iran, Neshat attended college in the United States and has made her home here, refusing to return to a fundamentalist theocracy. Her still photographs, films, and vid-

eos address the role of women in post-revolutionary Iran through a central character who refuses to conform to societal norms. A monumentally scaled photograph from the *Fervor* series, purchased with funds generously donated by William and Margaret Lipscomb in celebration of the museum’s centennial, shows just such a rebel: a brave woman who gazes openly at men, a seductive and taboo act in fundamentalist Islamic societies.

Taboos are also among the topics addressed in 28 newly acquired photographs by Louis Draper and Leonard Freed that examine black life in America during the civil rights era. Draper, an African American fine art photographer, was an insider, while Freed, a Caucasian photojournalist, was an outsider. These works are currently on view in the exhibition *Black in America: Louis Draper and Leonard Freed* (see page 28). 🏠

Black in America

Two photographers—one black, one white—look at life during the civil rights era

EXHIBITION
Black in America: Louis Draper and Leonard Freed

February 26–July 30
Mark Schwartz and Bettina Katz Photography Gallery (230)

Summer, New York 1961. Louis Draper (American, 1935–2002). Gelatin silver print; 27.9 x 35.6 cm. Mr. and Mrs. Richard W. Whitehill, Art Purchase Endowment Fund, 2016.272. © Louis H. Draper Preservation Trust



Shirtless Boy, New York c. 1965. Louis Draper. Gelatin silver print; 29.4 x 21.4 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund, 2016.273. © Louis H. Draper Preservation Trust

NOTES
1. Louis Draper papers, box 1, folder 5; quoted in Gary Saretzky, “Louis H. Draper: An Introduction,” in *Louis H. Draper: Selected Photographs*, ed. Margaret M. O’Reilly (Rochester, NY: Booksmart Studio, 2015), 1.
2. Tony Eaton, Ray Gibson, Beuford Smith, and Louis Draper, “A Rap on Photography,” *Black Creation* 3 (Summer 1972): 6; quoted in Saretzky, 11.



Harlem, New York 1963. Leonard Freed (American, 1929–2006). Gelatin silver print; 24.8 x 16.5 cm. Purchase from the J. H. Wade Fund, 2016.275. Leonard Freed / Magnum Photos

“The life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination,” observed Dr. Martin Luther King Jr. in 1963. “One hundred years after the abolition of slavery, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity.” *Black in America* presents two views of African American daily life during the civil rights era through the photographs of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist. The exhibition premieres a number of recent acquisitions, including the purchase of five photographs by each artist and the generous gift of 17 images by Freed from New York collectors Michael Mattis and Judith Hochberg.

Freed and Draper’s works responded to a shift during the 1960s in the nature and frequency of photographic depictions of African Americans. Governmental social documentary projects of the 1930s included African Americans, but often focused on the poorest blacks and tended to portray them as helpless victims. Starting in the late 1950s,

Barbara Tannenbaum
Curator of Photography

newspapers, magazines, and television news disseminated images of blacks peacefully and bravely demonstrating for civil rights, and of the violent repression of some of those protests. Such coverage emphasized the drama of this struggle but revealed little about the daily life and culture of African Americans. Draper and Freed sought to fill that vacuum.


Draper grew up in segregated Richmond, Virginia, and moved to New York City to study photography in 1957. He became a fine art photographer who supported himself through commercial work, film production, and teaching. The profession helped Draper “to realize that what I felt had worth; that I could make strong statements about the world in visual terms and that often these images did in fact move people emotionally. I had power . . . [which] was given to me for the purpose of sharing.”¹ His personal work, shot mostly in Harlem and around New York City, includes reflective and penetrating portraits, street photography, and abstractions.

Seeking an ongoing forum for dialogue with other photographers, in 1963 Draper cofounded

Kamoinge, an important collective of African American photographers that continues to this day. Among the group’s concerns was to define a black aesthetic in photography. “I think it requires an investigation into the nature of what it means to be black, and a translation of that into optical terms,” Draper proposed during a 1972 roundtable with other Kamoinge artists.² He explored black and white film’s range of grays and blacks as both formal and expressive devices. *Shirtless Boy, New York*, circa 1965, sets dark skin against a black background. Sparse highlights economically convey the boy’s personality and mood. His expression and torqued pose suggest pent-up energy and a magnetic presence. Draper masterfully turned a spontaneous shot of a stranger into a penetrating character study.

Freed, born to Jewish working-class parents in Brooklyn, started out to be a painter but ended up a documentary photographer and photojournalist. He worked internationally as a freelance photojournalist from 1961 until 1972, when he joined Magnum, the celebrated collaborative photo agency. In 1961, while covering the construction of the Berlin Wall, Freed photographed an African American soldier guarding the border. Struck by the fact that this man was risking his life to defend a country that limited his own rights, Freed returned to America and undertook a

multiyear project photographing black life. He began with African American neighborhoods around New York City, then traveled extensively throughout the South. An outsider, Freed tried to spend time in a community getting to know his subjects, and kept a journal recording their stories and words. The result was an influential book published in 1968, *Black in White America*, that strove to document a culture and to raise public awareness of the inequalities it had to endure.

As a photojournalist, Freed emphasized storytelling and a sense of place in his pictures. Compare Draper’s character study with Freed’s *Harlem, New York*, of 1963, which depicts a thin boy flexing his biceps, echoing the sturdier male arm at the right. The angles made by the arms and their relationship to the picture plane produce a compositional torsion similar to that in Draper’s photograph. But while Draper concentrated on the individual’s personality, Freed suggested a narrative of male bonding, competition, and the definition of masculinity and adulthood. Both artists were incredibly talented formalists who put that skill at the service of expression. They also shared a goal: to create dignified depictions of African Americans that portrayed them not as archetypal victims or heroes but as individuals. 

Children in the Mirror, Johns Island, South Carolina 1964. Leonard Freed. Gelatin silver print; 23.8 x 29.8 cm. Gift of Michael Mattis and Judith Hochberg, 2016.282. Leonard Freed / Magnum Photos



The Cleveland Museum of Art is pleased to present this exhibition as part of the year-long, community-wide commemoration of the 50th anniversary of Carl Stokes’s election as mayor of Cleveland. Mayor Stokes and his brother, Congressman Louis Stokes, played key roles in the advancement of the city and the nation during the civil rights movement and beyond. For more information, visit stokes50cle.com.

Atelier 17

The influential printmaking studio encouraged spontaneity and improvisation

Cinq personnages 1946.
Stanley William Hayter (British, 1901–1988). Engraving and etching; 37.6 x 60 cm. Promised gift from a private collection, Cleveland. © 2017 Artists Rights Society (ARS), New York



EXHIBITION
Cutting Edge: Modern Prints from Atelier 17

April 9–August 13
James and Hanna Bartlett
Prints and Drawings
Galleries (101)

Drawn from the holdings of the Cleveland Museum of Art and local collectors, *Cutting Edge: Modern Prints from Atelier 17* showcases approximately 50 works from the influential avant-garde studio. Indeed, no other workshop was more important for the development of modern printmaking than Atelier 17. Founded in 1927 by former chemist Stanley William Hayter, it operated for several decades as a creative laboratory where hundreds of artists eagerly explored and unselfishly shared new discoveries. Among the myriad techniques developed at Atelier 17 were novel ways to execute multicolor printing and generate unusual textured patterns from unconventional materials. Attendees worked independently but could also enroll in courses to learn specific processes. Although no particular artistic style was proscribed, participants were encouraged to emphasize spontaneity and improvisation instead of rigid preconception. “This workshop is an experimental shop,” Hayter explained. “People who come here are people whose curiosity is to find new methods. . . . This is not a school of art; each pursues his own necessity.”

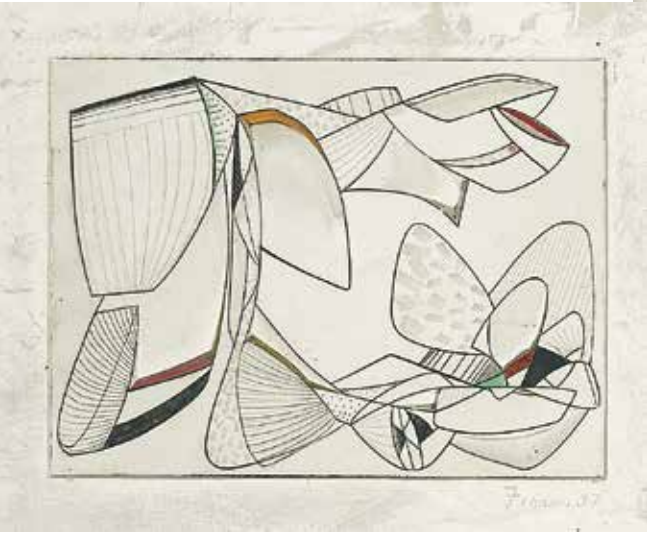
Mark Cole
Curator of
American Painting
and Sculpture

British by birth, Hayter immigrated to Paris during the 1920s and established the first iteration of Atelier 17, named for its principal address at 17 rue Campagne-Première. During the upheavals of World War II, the studio relocated to New York, where it attracted an exciting mix of émigré European Surrealists and American members of the emergent movement of Abstract Expressionism. In 1950, Atelier 17 was reestablished in Paris, further enticing new generations of international artists. The studio operated until Hayter’s death in 1988. One highlight in *Cutting Edge* is Hayter’s *Cinq personnages* from 1946, a powerful print that presents a group of four abstracted figures writhing in agony around a small white wraith floating in space. Hayter undertook the work to commemorate the death of his teenage son from tuberculosis, and his emotional catharsis fostered a technical breakthrough. A milestone in the history of printmaking, it is the first large-scale composition made by applying multiple colors—in this instance, orange, green, and red-violet—to a single plate and printing them simultaneously with one pass through the press,

instead of the customary method of printing each color separately from multiple plates. The skillful balance of color separation and blending was controlled by judiciously exploiting the transparencies and viscosities of each ink, for which the artist’s background in chemistry proved essential. Hayter publicized his achievement by devoting an entire chapter to the print’s production in his influential handbook, *New Ways of Gravure*, published in 1949. As a result, artists around the world studied and adopted the process.

Looking to expand the traditional boundaries of printmaking, artists at Atelier 17 rediscovered the arcane and notoriously difficult technique of printing on plaster. In this procedure, an etched and inked printing plate is covered with wet plaster and painstakingly removed after the material hardens. John Ferren, an artist studying at the Paris studio during the 1930s, created a substantial body of work in this vein. As is the case with his *Untitled, No. 12*, the resultant printed design was further augmented by delicately carving and painting the plaster to yield a unique relief sculpture. Interestingly, Ferren drew arrows on the back of this work, indicating it should be il-

The legacy of Atelier 17 remains remarkably far reaching.



luminated from the right in order to optimize the visual effects of its varied surfaces.

A significant percentage of Atelier 17 attendees were women, and the workshop provided an important place for networking and support. A case in point is the Ohio-born Worden Day, who enjoyed a long association with Atelier 17 first in New York and later in Paris. During the early 1950s the studio hired Day to give lessons in color woodcut, thereby launching her teaching career. Her exceedingly imaginative prints inspired by nature, such as *Terra Incognita*, rank among the most inventive of the era. Here, multiple printmaking processes are evident, including black lines made by engraving and blue areas created by a method of stenciling. Most unusual is the pink-brown background, manifest by inking a scrap piece of wood the artist scavenged.

The legacy of Atelier 17 remains remarkably far reaching. Several key artists who worked at the studio went on to teach in university printmaking departments, thereby promulgating its spirit of aesthetic daring and technical invention to significantly wider audiences. For example, after finishing her stint at Atelier 17, Worden Day taught at institutions in Virginia, Kentucky, Missouri, and Wyoming. Ultimately, Atelier 17 spawned an unprecedented degree of artistic experimentation with ramifications that continue to be vital today. ■■■

Terra Incognita 1950.
Worden Day (American, born 1916). Color etching, woodcut, and stencil; 35 x 42.8 cm. John L. Severance Fund, 1998.45

TOP
Untitled, No. 12 1937.
John Ferren (American, 1905–1970). Printed, carved, and painted plaster; 24.8 x 30.5 cm. Promised gift from a private collection, Cleveland

African Master Carvers

Nine sculptors of traditional African artworks rise from anonymity

**FOCUS
EXHIBITION**
**African Master Carvers:
Known and Famous**
March 26–July 16
Julia and Larry Pollock
Focus Gallery



ABOVE LEFT
Forehead mask (Munyangi or Kindjinga)
before 1958. Carved by the (Eastern) Pende artist Kiyova (dates unknown). Democratic Republic of the Congo, West Kasai region, Luaya-Ndambo village. Wood, pigment, fabric, fiber, ram’s hair; h. 20 cm. Private collection. Photo: © Christie’s

ABOVE RIGHT
Helmet mask (Epa Orangun) presumably c. 1920. Carved by the Yoruba artist Bamgboye (1893–1978). Nigeria, Ekiti region, Odo-Owa village. Wood, pigment; h. 137.2 cm. The Cleveland Museum of Art, John L. Severance Fund and Gift of Mary Grant Price, 1991.165

Traditional African arts in collections and museum exhibitions in Europe and the United States are generally ascribed to an unknown or unidentified artist or, more commonly, to a culture or people. Typically, few if any artists’ names are associated with an object. In fact, merely a handful of the Cleveland Museum of Art’s more than 300 African holdings can be associated with some certainty to named individuals. Of course this does not mean that the people who used the works did not know their makers’ identity. The alleged anonymity of these artists is largely the result of the limited interest on the part of mostly non-African collectors. This has much to do with the fact that when the works were first acquired and exhibited, they were not considered to be art but instead seen as exotic curiosities or, at best, crafts. As an antidote to the numbers of unidentified artists presented in the majority of African art publications and exhibitions, *African Master Carvers: Known and Famous* celebrates the careers and oeuvres of nine sculptors who were locally recognized and even praised during their lifetime.

Constantine Petridis
Former Curator
of African Art

A few early scholars of African art devoted some interest to the life and work of the artists they met during field research in the 1930s, but sustained interest in the subject did not start until the 1950s and ’60s. Unfortunately, by then, detailed information on many artists of the past had been irretrievably lost. However, in the absence of signed works, scholars of African art have adopted a method common in the study of ancient Greek, medieval, and early Renaissance art, which consists of identifying an artist’s hand by analyzing stylistic features. Through meticulous description and comparison of anatomical details such as eyes, ears, and hands, they have been able to attribute specific works to individual artists to whom they assigned nicknames or so-called names of convenience, several examples of which are included in the exhibition. Most often, these nicknames refer to the location where the alleged master was believed to have been active. Lacking any geographical reference, still other hands are named after a characteristic formal or iconographical feature, such as the “Baboon Master” for Cleveland’s magnif-

icent staff by an anonymous artist of the Tsonga or Zulu culture of Southern Africa.

African Master Carvers features four sculptures on loan from the Indianapolis Museum of Art and two privately owned masterpieces alongside nine works from the CMA collection. Works carved in

wood and ivory by artists of various sub-Saharan cultures illustrate the wide-ranging individuality of the artistic legacy of the African continent. Because of the persisting Euro-American prefer-

ence for three-dimensional objects in durable materials, the exhibition’s selection of objects focuses on male artists. Three of the best-known master carvers presented in the exhibition were members of the Yoruba culture in Nigeria. One of the most prominent historical Yoruba artists is a man called Bamgboye (1893–1978), who lived in the Ekiti region in northeastern Yorubaland. The Cleveland Museum of Art’s monumental helmet mask that was formerly in the collection of American horror film actor Vincent Price is generally considered to be among Bamgboye’s most virtuosic and exuberant realizations of the Epa mask genre. His contemporary Agbonbiofe (died 1945)—who carved the fe-

**The names of owners and patrons
are frequently more readily
remembered than those of artists.**

Staff (Induku) (detail)
presumably c. 1900. Carved by an unidentified Tsonga or Zulu artist, nicknamed the “Baboon Master.” South Africa or Mozambique. Wood, pigment, pokerwork; h. 120.7 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2010.204



Female figure with a bowl (Olumeye) before 1945. Carved by the Yoruba artist Agbonbiofe (died 1945). Nigeria, Ekiti region, Efon-Alaiye village. Wood, pigment; h. 36.8 cm. Collection of Laura and James J. Ross, New York. Photo: © John Bigelow Taylor



ANDREAS ULVO

The Border Woods

Norwegian composer and virtuoso accordionist Frode Haltli is equally comfortable playing contemporary, jazz, classical, and world music. He teams up with acclaimed Swedish *nyckelharpa* player Emilia Amper for an evening of Scandinavian folk-inspired music. Amper has performed with Persian, Kurdish, and Indian musicians and with pop/rock and jazz musicians. They are accompanied here by percussionists Håkon Stene and Eirik Raude. The *nyckelharpa*, with a 1,000-year-old history in Sweden, is a unique traditional “keyed fiddle” with a resonant sound that blends richly with the accordion. Haltli’s concert-length work *The Border Woods* is scored for accordion, two percussionists, and the *nyckelharpa*. “The *nyckelharpa* and the accordion are in this work supported by percussion instruments we normally don’t find in the traditional music of the north, and they help to expand the sound,” says Haltli. “New melodies sneak out of the old tunes. Hopefully this work can give some new perspectives on what folk music can be today, from a point of view where you can see backwards and forwards, to the east and to the west.”

Frode Haltli & Emilia Amper Wed/Mar 29, 7:30, Gartner Auditorium. \$33–\$45, CMA members \$30–\$40.

Thomas Welsh
Director of
Performing Arts

Concerts

Quince Contemporary Vocal Ensemble Wed/Mar 22, 7:30, Gartner Auditorium. With the precision and flexibility of modern chamber musicians, Quince specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Elizabeth Pearse, soprano; Kayleigh Butcher, mezzo soprano; Amanda DeBoer Bartlett, soprano; Carrie Henneman Shaw,

soprano. Program includes Warren Enström, *Hushers*; Joe Clark, *Not Merely Bad or Broken*; David Lang, *I Live in Pain*; and Cara Haxo, *Three Erasures*, among other works. \$33–\$45, CMA members \$30–\$40.

Oberlin Contemporary Music Ensemble Sun/Apr 9, 2:00, Gartner Auditorium. Continuing its collaborative partnership with Oberlin Conservatory, the CMA welcomes Tim Weiss and the CME for the next in a series of compelling performances. The program includes Clint Needham’s Chamber Symphony and features violinist Jennifer Koh as soloist in a work to be announced. \$10, CMA members and students free.



TOP
Frode Haltli & Emilia Amper
New melodies out of old tunes

LEFT
Quince Adventures in voice

ALEKSANDR KARJAKA

Zakir Hussain & Rahul Sharma Wed/Apr 12, 7:30, Gartner Auditorium. The preeminent classical tabla virtuoso of our time, international phenomenon Zakir Hussain is widely considered a chief architect of the contemporary world-music movement. Santoor player Rahul Sharma has carved a niche for himself in the world of Indian classical and fusion world music, releasing more than 60 albums spanning a career of 15 years. Rahul learned music and the santoor from his father and guru, the legendary Pt. Shivkumar Sharma, who was instrumental in bringing the little-known santoor out from the valleys of Kashmir and into the Indian classical music world. \$53–\$69, CMA members \$48–62.

Jeffrey Zeigler Wed/Apr 26, 7:30, Transformer Station. One of the most versatile cellists of our time, Jeffrey Zeigler is known for his independent streak. Admired as a potent collaborator and unique improviser, he has commissioned dozens of works



JIM MCGUIRE

and has given many notable premieres including works by John Adams, John Corigliano, Henryk Gorecki, Steve Reich, and Terry Riley. He has received the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts, and the Chamber Music America Richard J. Bogomolny National Service Award, among others. In addition to teaching cello at Mannes School of Music, he is a regular contributor to the blog *CelloBello* and to Q2 on WQXR. \$25, CMA members \$22.

CIM/CWRU Joint Music Program Wed/Mar 1, 6:00, galleries; Sun/Mar 12, 2:00, CIM Organ Studio, Gartner Auditorium; Wed/Apr 5, 6:00, galleries. The popular series of monthly concerts featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collections for a unique and intimate experience. Programs announced the week of the performance at cma.org/CIM. Free; no ticket required.



JILL STEINBERG

TOP
Zakir Hussain World music luminary

ABOVE
Jeffrey Zeigler Adventures in cello

MIX

MIX is for adults 18 and over. \$10/\$15 at the door. CMA members free.

MIX: Vino Fri/Mar 3, 6:00–10:00. From Bacchanalian revels to Cubist tableaus to Goryeo celadon pitchers, wine and the history of art are inextricably linked. Celebrate this millennial-old libation with tastings in the atrium and wine-themed tours of the collection.

MIX: Revel Fri/Apr 7, 6:00–10:00. Spring is in the air! Enjoy the early days of the season with drinks, dancing, and art, and see works from the collection featuring flowers, sunny skies, and warm weather.

Supported by Great Lakes Brewing Company

Community Arts

Enjoy Community Arts artists and performers at area events. For information see cma.org/communityarts.

Parade the Circle The 28th annual Parade the Circle is Saturday, June 10. The theme for this year’s parade is *Collage, a composition of often disparate elements collected and altered to complete a vision*.

Leadership Workshops To get help planning a parade ensemble, leaders of school or community groups can enroll in free training workshops in parade skills. Workshops at the parade studio begin March 7. Public workshops begin May 5. For more information and a schedule, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.



Film Festival(s)

Though many of the movies screened at the Cleveland Museum of Art are classics shown in thematic film series (e.g., our recent Sidney Lumet and Bogart & Bacall retrospectives), others are brand-new, stand-alone works that play theatrically in Cleveland *only* at the museum. This is a good thing to remember as the 41st Cleveland International Film Festival approaches with its multitude of new movies.

Catch some CIFF screenings for sure, but don't overlook the acclaimed international films that premiere locally in the CMA's Morley Lecture Hall during the rest of the year. In March and April, these include a portrait of New York City saxophonist and bandleader Vince Giordano, who has championed Jazz Age music for almost four decades; a slice-of-life drama about two "strays" (a homeless Somali man and a little Jack Russell Terrier); an overview of the "freedom to marry" campaign that resulted in the legalization of same-sex marriage in the United States; and an inside look at a biennial German competition for aspiring orchestra conductors.

Unless noted, films show in Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7.

John Ewing
Curator of Film



JEFF RAPSIS ACCOMPANIES The Docks of New York Sun/Mar 5, 1:30. Directed by Josef von Sternberg. New England's foremost silent film accompanist Jeff Rapsis makes his CMA debut playing for an exquisitely photographed, fog-enshrouded drama that has been called "a rival to *Sunrise* as the visual apogee of silent cinema" (*Leonard Maltin's*

Movie & Video Guide). It tells of a ship's stoker's love for a dance hall girl. 35mm film print from the UCLA Film and Television Archive, the museum's contribution to today's nationwide "Reel Film Day." (USA, 1928, b&w, 76 min.) *Special admission \$15; CMA members, seniors 65 & over, students \$12; no vouchers or passes.*

TOP
Lost and Beautiful Meditation on southern Italy

ABOVE
The Docks of New York Lyrical silent with live music

Lost and Beautiful Wed/Mar 8, 7:00. Directed by Pietro Marcello. This one-of-a-kind new movie, part documentary, part fiction, is a delicate meditation on southern Italy. Cleveland premiere. (Italy/France, 2015, subtitles, 87 min.)

Leonard Cohen: Bird on a Wire Fri/Mar 10, 7:00. Sun/Mar 12, 1:30. Directed by Tony Palmer. The Canadian poet and singer who died last year at 82 is captured in his prime. Cleveland revival premiere of a recent digital restoration. (UK, 1972, 92 min.)

highlights from the 40th Ottawa International Animation Festival. Mature audiences. Cleveland premiere. (Various countries, 2015–16, 67 min.)

A Stray Wed/Apr 12, 7:00. Sat/Apr 15, 1:30. Directed by Musa Syeed. In this acclaimed, low-key indie drama, a homeless Somali refugee in Minneapolis (Barkhad Abdirahman of *Captain Phillips*) finds his marginal life changed when he adopts a scruffy little dog. Cleveland premiere. (USA, 2016, 82 min.)



Vince Giordano: There's a Future in the Past Wed/Mar 15, 7:00. Fri/Mar 17, 7:00. Directed by Dave Davidson and Amber Edwards. This documentary profiles New York musician, historian, scholar, and collector Vince Giordano and his jazz band the Nighthawks. Cleveland premiere. (USA, 2016, 90 min.)

Best of Ottawa 2016 Sun/Mar 19, 1:30, Morley Lecture Hall. Wed/Mar 22, 7:00, Recital Hall. Various directors. Eleven new animated short films from 10 countries, all

The Freedom to Marry Wed/Apr 19, 7:00. Fri/Apr 21, 7:00. Directed by Eddie Rosenstein. Over the past 40 years, the idea of same-sex marriage went from being a "preposterous notion" to reality. This movie relates how that happened. Cleveland premiere. (USA, 2016, 86 min.)

Conduct! Every Move Counts Sun/Apr 23, 1:30. Wed/Apr 26, 7:00. Directed by Götz Schauder. This new documentary trails five of the 24 young people who have traveled to the Frankfurt



Opera House to compete in the prestigious biennial Sir Georg Solti Conductors' Competition. Cleveland premiere. (Germany, 2016, 81 min.)

One Big Home Fri/Apr 28, 7:00. Directed by Thomas Bena. A carpenter helping to build a large "trophy" home on Martha's Vineyard decides to launch a movement limiting house size in the quaint, historic community. (USA, 2016, 88 min.)

The First Monday in May Sun/Apr 30, 1:30. Directed by Andrew Rossi. This new documentary follows the creation of the Metropolitan Museum of Art's blockbuster 2015 exhibition *China: Through the Looking Glass* (the museum's highest-attended fashion exhibition), as well as that year's all-star Met Gala. "Breath-taking to look at" —*Washington Post*. Cleveland theatrical premiere. (USA, 2016, 90 min.)



ABOVE LEFT
Ottawa Animation Best of the fest

ABOVE RIGHT
Vince Giordano: There's a Future in the Past Not only all that jazz

LEFT
Conduct: Every Move Counts Battling batons

Basquiat on Film

Jean-Michel Basquiat: The Radiant Child Wed/Mar 1, 7:00. Fri/Mar 3, 7:00. Directed by Tamra Davis. New York City's late, celebrated African American painter, subject of a current CMA exhibition, is profiled by one of his friends in this documentary. (USA, 2010, 93 min.)

Basquiat Fri/Mar 24, 7:00. Sun/Mar 26, 1:30. Directed by Julian Schnabel. With Jeffrey Wright, David Bowie, Dennis Hopper, Gary Oldman, et al. Painter and



Downtown 81 A day in the Basquiat life

moviemaker Schnabel dramatizes the life and meteoric rise of fellow artist Jean-Michel Basquiat in this acclaimed biographical film with an all-star cast. (USA, 1996, 108 min.) *Special admission \$11; CMA members, seniors 65 & over, students \$8; no vouchers or passes.*

Downtown 81 Fri/Apr 14, 7:00. Directed by Edo Bertoglio. With Deborah Harry, John Lurie, et al. This "day in the bohemian life" of Basquiat was shot in 1980–81 but not completed until two decades later. (USA, 1981/2000, 72 min.)

TALKS, CLASSES, AND EXPERIENCES

Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Art in the Afternoon First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Preregistration required; call 216-342-5582.

Collections Chats Monthly/first Tue, 2:30. In these short chats, hear about favorite works of art, recent acquisitions, and new installations. Meet in indicated gallery.

Mar 7 Michael Bennett, *Striding Athlete*, gallery 102

Apr 4 Cory Korkow, *Mrs. George Waugh* and *Portrait of Susanna Rose*, gallery 220

Curator Talk: Photography and Immigration Thu/Mar 23, 12:00, Art Study Room. In this lunch-time talk, explore selected works by photographers Leonard Freed, Céline van Balen, and others who have depicted immigrants and immigration, with Barbara Tannenbaum, curator of photography. Preregistration required; space is limited.

Early Engravings: Pious and Profane Wed/Mar 15, 6:00, gallery 113. Join Mellon Curatorial Fellow James Wehn for a close look at a selection of early German engravings to understand how people experienced and used these prints.

Curator Talk: African Master Carvers Sat/Mar 25, 11:00, Focus Gallery. Constantine Petridis leads a tour of the new exhibition *African Master Carvers: Known and Famous*.

The Promenade c. 1497. Albrecht Dürer (German, 1471–1528). Engraving; 19.4 x 12 cm. John L. Severance Fund, 1953.139

Lectures

Raphael's *The School of Athens* Cartoon Thu/Apr 6, 7:00, Gartner Auditorium. The public is invited to attend the keynote lecture for the Midwest Art History Society's annual conference. A distinguished panel speaks on Raphael's *The School of Athens* cartoon currently undergoing restoration in Milan. The panel includes Don Alberto Rocca, director of the Pinacoteca Ambrosiana, Milan; Dr. Maurizio Michelozzi, a paper conservator in Florence who is undertaking the restoration; and Dr. Carmen Bambach, curator of drawings and prints, Metropolitan Museum of Art, New York. Free; ticket required.

Preserving Precious Objects: Science and Secrets of Conservation Wed/Apr 19, 6:00, Gartner Auditorium. The Womens Council invites you to its annual evening members program, revealing exciting developments at the intersection of art and science in the museum's Eric and Jane Nord conservation department. Per Knutås, the Eric and Jane Nord chief conservator, and Colleen Snyder, associate conservator of objects, take you on a trip from Greece to Cambodia and describe the newest techniques and applications of using 3-D modeling and CT scans to conserve objects of bronze and stone. Free; no ticket required.



MISHKA HENNER

Contemporary Artist Talks

This spring, the museum welcomes two very different artists to speak about their work. As part of the Contemporary Artist Lecture Series, on March 25 Belgian artist Mishka Henner discusses the diversity of his influences and practice, and the controversies surrounding his projects. Best known (or perhaps most notorious) for the 2011 print-on-demand book *No Man's Land* featuring images of solitary women (by implication, prostitutes) taken by Google Street View vehicles, Henner works with repurposed imagery and video drawn from Internet sources like Google Earth and YouTube.

Graphic novelist Nidhi Chanani speaks on April 5 as part of Baker-Nord Center's Humanities Festival, which this year explores the theme of immigration. Born in Calcutta and raised in Southern California, Chanani draws on her own experiences to inform the main character's story in her forthcoming, first graphic novel *Pashmina*. Hear about Chanani's insights into her work and her experience as a graphic novelist.

Both talks are free, but tickets are required. Register through the ticket center or online at engage.clevelandart.org. For more information on other Humanities Festival events, visit chf.case.edu.

Contemporary Artists Lecture Series: Mishka Henner, *Counter-Intelligence* Sat/Mar 25, 2:00, Recital Hall. The Internet and the geospatial age have changed everything we thought we knew about photography. Mishka Henner is among a new generation of artists redefining its role. The artist discusses the diversity of his influences and practice, and the controversies surrounding his projects. Free; ticket required.

Artist Lecture: The Art of Nidhi Chanani Wed/Apr 5, 7:00, Recital Hall. Artist Nidhi Chanani's debut graphic novel *Pashmina* will be released by First Second Books in October 2017. *Pashmina* tells the story of Priyanka Das, an Indian-American teenage girl. Born in Calcutta and raised in California, Chanani draws on her own experiences. Free; ticket required.

Presented for the Baker-Nord Humanities Festival

Bethany Corriveau
Audience
Engagement Specialist,
Interpretation

Join in

Art Cart Second Sun of every month, 1:00–3:00, unless otherwise noted. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

Mar 3, 6:00–8:00. *Classical Art: Ancient Greece and Rome*

Mar 12 *Docent's Choice: Prints*

Apr 7, 6:00–8:00. *Africa: Art from West and Central Africa*

Apr 9 *Artists of Our Region*

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! \$5.

Mar 8 *DIY Clay Pots and Plates* Create a small container for treasured jewelry or plants.

Apr 12 *Tassels* Tassels make perfect key chains, necklaces, or wall hangings.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. This yoga class in the atrium led by instructors from the Atma Center is accessible to all, regardless of age, body type, or fitness level. Please bring your own mat. \$16, CMA members \$12. Mar 18 *In Like a Lion, Out Like a Lamb*; Apr 15 *Gardens*.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no experience necessary. \$5; pre-registration required.

Art and Fiction Book Club Two sessions, Wed/Mar 8 and 15, 1:30–2:30, classroom E. Delve into Mary Cassatt's world with *Lydia Cassatt Reading the Morning Paper* by Harriet Scott Chessman and a tour of *Pure Color: Pastels from the Cleveland Museum of Art*. \$35, CMA members \$30.

For Teachers

Art to Go See and touch amazing works of art from the Education Art Collection. Call 216-707-2467 or visit clevelandart.org.

Early Childhood Educator Workshop: Arts-Integrated Lesson Planning Sat/Mar 11, 10:00–1:00. Ohio-approved. \$25, TRC Advantage members \$20; register through the ticket center.

Active Learning Experiences Staff-led lessons in the galleries. Some scholarships are available. Visit cma.org/learn or contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

Distance Learning Live, interactive videoconferences for your school. Subsidies may be available. Visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Transportation Make your tour request online and you can also apply for funds to offset travel costs. Visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

TRC to Go—Professional Development Comes to You! The Teacher Resource Center of the CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

More info: cma.org/learn.
Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust

Workshops

Poetry Workshop: Writing about Art Two Wed/Apr 19, May 3, 7:00–9:00, classroom H. Join Literary Cleveland and poet Lee Chilcote for a two-session workshop exploring the links between the visual arts and the art of words. \$35, CMA members \$30.

Public Reading: Writing about Art Wed/May 17, 7:00, gallery 201. Join the workshop participants and other Cleveland poets as they share their work. Free; no ticket required.

Stroller Tours

Second and third Wed of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Adult/child pair \$5; preregistration required. Limit 10 pairs. Meet at the atrium desk. Mar 8 and 15 *What's New?*; Apr 12 and 19 *The Great Outdoors*; May 10 and 17 *Family Life*.

CMA Baby

Four Tue, 10:30–11:00. Art comes to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Adult/baby pair \$35, CMA members \$28; preregistration required. Limit nine pairs. Register now for March. Member registration for June begins Apr 1; nonmembers Apr 15. Mar 7–28 *You and Me*; Jun 6–27 *Color*.



BETHANY CORRIVEAU

Art, Stories, and You

Every work of art has a story, and one of them is yours, waiting to be told with ease and confidence through your unique presence. Back for a third year, the museum's Art of Storytelling workshop is new and improved with a more convenient schedule and a lower price. In this four-session workshop, learn the art of crafting and performing your own personal narrative under the guidance of performance and teaching artist Ray Caspio, whose original work explores identity and the performer-audience relationship.

One artwork combined with exercises in improvisation and performance will draw out your story as you gain the tools to strengthen your story's structure while learning to reveal your authentic self and connect with audiences. Then, you'll share your story without ever having to write it down! Through you, we'll all discover the enormous impact art has, which can only happen if we allow ourselves the time to witness it and each other. This workshop is ideal for writers, nonwriters, performers, nonperformers, improvisers, or anyone interested in bringing authenticity to their work and everyday life. –BC

The Art of Storytelling Four Wednesdays, Mar 1, 15, 29 & Apr 12, 6:30–8:30, classroom A, with a **Final Showcase Performance** open to the public on Apr 12 at 7:30 in gallery 201. Register through the ticket center or online at engage.clevelandart.org.

Gesture Drawing

My new three-session Gesture Drawing class evolved as a condensed version of the eight-session Drawing in the Galleries class. When instructing students, I focus on clarifying what we observe in sculpture and paintings in terms of light and shadow on form, or what the Italians since Leonardo da Vinci have referred to as *chiaroscuro*: *chiaro* means light; *oscuro*, dark.

Some years ago, I took a winter study course at Hamilton College, where we made vine-charcoal gesture drawings from live models, all day long for a month—drawing poses as short as a minute and as long as an hour. My drawing improved more than ever, and I decided to share the framework offered to me at Hamilton in a gesture drawing class here in Cleveland.

We observe sculpture in the glass box galleries on the first and third afternoon, and draw a live model during the middle class, thus exploring ideal three-dimensional references in natural light. Figure poses challenge students to see gesture as we seek to draw light as contrasting shape, while adding structure and detail with tone and line. This exercise—fun anywhere—is sheer pleasure in the museum setting, offering students a great opportunity to refine the quality of their mark.

Gesture Drawing Three Sun/Mar 19–Apr 2, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

Susan Gray Bé
Studio Instructor



Gesture Drawings Top left by Ken Smith; all others by Susan Gray Bé



Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; preregistration required. Space is limited.

Mar 2 (no Art Stories)

Mar 9 *Sharing*

Mar 16 *What Should We Wear?*

Mar 23 *Black and White*

Mar 30 *Inside/Outside*

Apr 6 *Museum Pets*

Apr 13 1, 2, 3 . . . *It’s Spring!*

Apr 20 *In the City*

Apr 27 *On the Farm*

Second Sundays

Bring your family on the second Sunday of every month from 11:00 to 4:00 for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Mar 12 *Print Play* Play with color and pattern as we explore the art of printmaking. As always, the day will feature art making, music, and storytelling.

Apr 9 *Celebrate Our Friends: Museum Ambassadors* Every year, the museum’s teen program presents the April Second Sunday. Celebrate with students from Bedford, John Hay, MC²STEM, Shaker Heights, and Westlake high schools and the Cleveland School of the Arts on Museum Ambassadors Community Day. Students share their experiences at the museum and offer art and gallery activities for families.

Sponsored by Medical Mutual

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Mobiles Workshop Sun/Apr 30, 1:00–3:30. Be inspired by Alexander Calder’s dynamic artworks to create your own movable art. First take a look at his mobiles in our collection (after all, he invented the art form), and then head to the studio to experiment with color, form, and balance. Adult/child pair \$40, CMA members \$36; each additional person \$12.

Save the date! *Printmaking Workshop* Sun/Jun 25, 1:00–3:30

My Very First Art Class

Four Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). In March, three Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art making, storytelling, movement, and play. March: adult/child pair \$60, CMA members \$54; additional child \$18. June: adult/child pair \$80, CMA members \$72; additional child \$20. Limit nine pairs.

Mar 3, 10, 17 *Sculpture, Pattern, and 123*

Jun 9, 16, 23, 30 *Line, Clay, Flowers, and Water*

Save the dates for summer classes! Fri/July 7–28

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Museum Art Classes for Children and Teens

Spring Session Six Sat/Mar 11–Apr 22 (no class Apr 15), 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the collection and unearth his or her creativity in the process. Each class visits the galleries every week, then experiments with different techniques based on the masterpieces they’ve discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings only. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5)

Line Around (ages 5–6)

Colorific (ages 6–8)

Vivid Visions (ages 8–10)

Start with the Basics 3 (ages 10–12)

Teen Drawing Workshop (ages 13–17). Afternoons only.

Fees and Registration Most classes \$108, CMA members \$90. Art for Parent and Child \$120/\$108. Registration for all studios is on a first-come, first-served basis. Member registration begins February 1; non-members February 16. Register through the ticket center at 216-421-7350. There is a \$10 late fee per order beginning one week before class starts.

SAVE THE DATES FOR SUMMER CLASSES!

July and early August; details to come. Also, watch for news about collaborative summer camps with Laurel School: *Painting* June 19–23, grades 2–5; *Mixed Media* June 26–30, grades 5–8; *Printmaking* July 10–14, grades 9–12.

Adult Studios

Learn from artists in informal studios with individual attention. Supply lists at the ticket center.

All-Day Workshop: Shibori Sat/Mar 4, 10:00–4:00. Instructor: JoAnn Giordano. \$90, CMA members \$75.

Introduction to Drawing Eight Tue/Mar 7–Apr 25, 1:00–3:30. Instructor: JoAnn Rencz. \$205, CMA members \$155.

Painting for Beginners: Oil and Acrylic Eight Tue/Mar 7–Apr 25, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150.

Chinese Brush Painting Six Tue/Mar 7–Apr 11, 1:30–4:00. Instructor: Mitzi Lai. \$150, CMA members \$120.

Introduction to Painting Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150.

Drawing in the Galleries Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Drawing in the Galleries, Evening Eight Wed/Mar 8–Apr 26, 6:00–8:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Watercolor Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evening Eight Wed/Mar 8–Apr 26, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor Eight Thu/Mar 9–Apr 27, 10:00–12:00. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Multimedia Abstract Art Eight Thu/Mar 9–Apr 27, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Composition in Oil Eight Fri/Mar 10–Apr 28, 10:00–12:30. Instructor: Susan Gray Bé. \$215, CMA members \$155.

Composition in Oil, Evening Eight Fri/Mar 10–Apr 28, 6:00–8:30. Instructor: Susan Gray Bé. \$215, CMA members \$155.



Ikebana Arrangements by Isa Ranganathan



Ikebana Workshop

Ikebana flower arranging is a traditional art of Japan that emerged during the Muromachi period (1392–1573). It emphasizes asymmetry and the use of line and space. Space is as important as the flowers and branches—we create space rather than fill it. We start with a very minimalistic arrangement of three branches and two flowers. Each style that we teach has certain rules about dimensions and angles; it’s all about forming a scalene triangle. Ikebana started as an offering to Buddha, and those making an offering would just use what they had: they saw the beauty in a branch with buds or a fruit-bearing tree. Ikebana is always seasonal. We use local plants and flowers that grow in the same season.

I am an associate first term master of the Ohara School of Ikebana and the president of the Ohara School of Ikebana, Northern Ohio Chapter. I have studied ikebana in Cleveland for the past 19 years and have taught for about 13 years, including at the Botanical Garden and at John Carroll University. I first fell in love with ikebana as a teenager growing up in India, and have been fascinated with it ever since.

In Japan, nature and spirit—life and art—are not thought of as separate. In ikebana, especially valued are the imperfect forms in nature—gnarled, twisted, and weathered forms of material, plant forms at every stage of their life. It’s all based on the concept that while plants change with the season their innate quality remains the same. The first time someone makes an ikebana arrangement in a workshop, they often feel a certain sense of calmness, and begin seeing things in nature differently. Many of us have some trees in our yards, maybe some flowers, so it’s easy to take what you learn in the workshop and begin to make arrangements at home. You’ll learn not only the rules of traditional ikebana, but how to use those concepts to create contemporary and modern designs.

All-Day Workshop: Ikebana Sat/Mar 4, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. \$85, CMA members \$70.

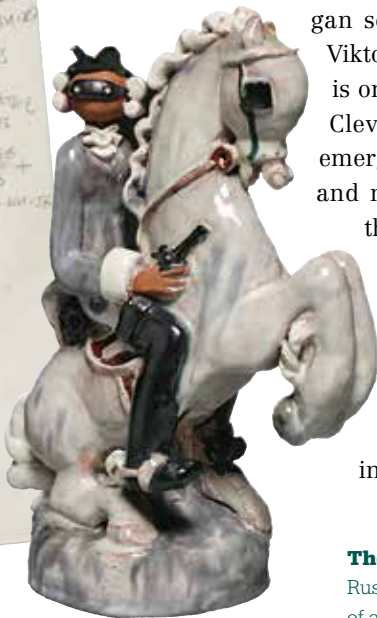
Isa Ranganathan
Studio Instructor



The Russell Barnett Aitken Archive

The archive of celebrated Cleveland ceramic sculptor and enamelist Russell Barnett Aitken (1910–2002) is now available to researchers in the Ingalls Library. While a student at the Cleveland School (now Institute) of Art, Aitken began sculpting figures at Cowan Pottery alongside Viktor Schreckengost. Aitken is one of the most important Cleveland School artists to emerge from the late 1920s and 1930s; he achieved and maintained a national reputation for his art that captured the spirit of his time. The Aitken archive includes scrapbooks, sketchbooks, photograph albums, artist tools, and 15 works of art in ceramic and metal. The archive furthers the museum’s commitment to developing and promoting the work of Cleveland artists, while ensuring Aitken’s continued legacy in the scholarship of the Cleveland School.

Leslie Cade
Museum Archivist



The Highwayman, Second Version c. 1938.
Russell Barnett Aitken. Ceramic and drawing of a related work.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

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Mr. Carl T. Jagatich

Mr. and Mrs. Richard Jeschelnic Sr.

New Friends Group

The Book Arts Society is the museum’s first bibliophilic friends group. Members directly support the Ingalls Library’s collection by underwriting important annual acquisitions. The society’s first gift is a beautiful facsimile of the Morgan Library’s *The Hours of Henry VIII* of about 1500 that augments our collection of manuscript facsimiles and will aid in research and instruction for



museum scholars and students in the CMA–CWRU joint program. Book Arts Society member Nancy Wolpe’s additional donation allowed us to also purchase George Durand’s *Monographie de l’Eglise Notre-Dame Cathedrale d’Amiens* (Yvert & Tellier, Paris, 1901–3), about the great Gothic cathedral. Both are on view in Ingalls Library through March. To learn more, contact Leslie Cade at 216-707-2538 or Diane Strachan at 216-707-2585.

Health and Wellness Fair

Wed/Apr 19, 11:30–2:30, Ames Family Atrium. Co-sponsored with the Cleveland Museum of Natural History and Arthur J. Gallagher along with the Cleveland Cavaliers and the National Kidney Foundation. More than 40 booths, youth activities, health screenings, fitness demos, and healthy food samples as well as entertainment from the Cavs.

GALLERY GAME



The Backs of Things

Bring your game to the atrium desk to check your answers.

The artworks decided to turn and hide. Come to the galleries to see their front sides.



New in the Galleries

GALLERIES 238–241

With the theme *Greeting the Spring*, the current Chinese gallery display (through August 13) showcases superb paintings and works of lacquer from the museum's collection.

This hanging scroll featuring a magnificent prunus with delicately rendered plum blossoms is a masterwork of powerful brushwork and composition. To create the branches, the artist used sweeping strokes in which the hairs of the brush separate, leaving traces of so-called flying white (*feibai*) that appear as reflections of the bright moonlight. The scroll's large dimensions suggest that it originally hung in the hall of a stately home, perhaps during the spring festival. Plum blossoms that resist the harsh frosts of early spring symbolize endurance in adverse times.

Three peonies in full bloom adorn this exquisitely carved cinnabar-red lacquer dish. In a time-consuming production process, many coatings of lacquer were applied to the wooden core of this small luxury item before its design could be carved into the surface. Red is considered an auspicious color in China, and the peony, a flower of the late spring season, conveys wishes for prosperity and wealth.

FRONT COVER

Untitled Notebook (front cover) 1980–81.

Jean-Michel Basquiat
(American, 1960–1988).
Mixed media on board; 24.4
x 19.4 x 0.25 cm. Collection
of Larry Warsh. © Estate of
Jean-Michel Basquiat, all
rights reserved. Licensed
by Artstar, New York.
Photo: Sarah DeSantis,
Brooklyn Museum



**A Prunus in the
Moonlight** 1300s. Wang
Mian (Chinese, 1287–1359).
Hanging scroll, ink on silk;
164.5 x 94.5 cm. Leonard C.
Hanna Jr. Fund, 1974.26



**Plate with Peony
Decoration** late 1300s–
early 1400s. China, Yuan
dynasty (1271–1368). Carved
cinnabar lacquer on wood;
diam. 16.5 cm. John L.
Severance Collection, 1977.6